R E P O R T R E S U M E S

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A SURVEY OF RESEARCH NEEDS OF THE VISUAL ARTS DEPARTMENTS OF SMALL LIBERAL ARTS COLLEGES IN OHIO AND THE MIDWEST.

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REPORT NUMBER CRP-S-448-65 PUB DATE JAN 67
REPORT NUMBER BR-5-8452
GRANT OEG-6-10-187
EDRS PRICE MF-$0.09 HC-$2.12 53P.

DESCRIPTORS- *ART EDUCATION, *COLLEGE CURRICULUM, ART APPRECIATION, LIBERAL ARTS, *GRAPHIC ARTS, SURVEYS, *SMALL SCHOOLS, RESEARCH PROBLEMS, GRANVILLE, OHIO

THE VISUAL ARTS DEPARTMENTS OF 53 SMALL, MIDWESTERN LIBERAL ARTS COLLEGES WERE SURVEYED TO DETERMINE BASIC RESEARCH NEEDS FOR BETTER DEFINING THE DEVELOPMENTAL ROLE OF THE VISUAL ARTS IN THE SMALL COLLEGE CURRICULUM. OF THE TOTAL SAMPLE OF COLLEGES, 47 HAD 2 TO 4 FACULTY MEMBERS IN THE VISUAL ARTS, AND THE REMAINING 6 AVERAGED OVER 5 STAFF MEMBERS. NO VISUAL ARTS MAJORS WERE OFFERED IN 15 PERCENT OF THESE COLLEGES. THE ART MAJORS (INCLUDING CERAMICS, DESIGN, PAINTING, PRINTMAKING, AND SCULPTURE) WERE OFFERED IN 75 PERCENT OF THE SAMPLE COLLEGES, SOMETIMES ALONE BUT MORE FREQUENTLY WITH ART EDUCATION OR ART HISTORY. MAJORS OFFERED IN ART APPRECIATION OR MUSEUM EXHIBITING WERE FEW. THE CONFLICT BETWEEN THE ACADEMIC AND THE CREATIVE EDUCATIONAL POINTS OF VIEW AND THE CONFLICT BETWEEN THE NEED FOR ART APPRECIATION EDUCATION AND THE DESIRE TO TRAIN PROFESSIONAL ARTISTS WERE THE TWO MOST BASIC CONFLICTS FOUND AS A RESULT OF THE STUDY. THE RECOMMENDATION WAS MADE THAT A "NATIONAL LIBERAL ARTS COLLEGE ASSOCIATION IN THE VISUAL ARTS" BE ESTABLISED TO (1) DEVELOP EDUCATIONAL STANDARDS AND OBJECTIVES, (2) COORDINATE RESEARCH IN THE DIVISIONAL PROBLEMS OF THE VISUAL ARTS, (3) EXPLORE EXPERIMENTAL MODELS FOR VISUAL ARTS DEPARTMENTS, (4) ASSIST IN THE DEVELOPMENT OF CONSORTIA, AND (5) PARTICIPATE IN A NATIONAL STUDY OF THE NEEDS FOR VISUAL ARTS EDUCATION. (JH)

ED010426

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FINAL REPORT

Project No. S-448-65 5-8452
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A Survey of Research Needs of the Visual Arts Departments of Small Liberal Arts Colleges in Ohio and the Midwest

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James W. Grimes

January 1967

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Granville, Ohio

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INTRODUCTION

The five arts most commonly found in liberal arts colleges of the Midwest are Creative Writing, Dance, Music, Theatre, and Visual Arts. They were started in our colleges thirty to forty years ago. Some colleges offer all of the arts; others offer various combinations of them. There is no consistent pattern; and the offerings of each college is a matter of historical accident. The administrative location of the arts in the colleges, however, has followed a pattern. Creative Writing was absorbed into the English Department; Dance went into Women's Physical Education Department; Music, with the aid of the National Association of Schools of Music, typically became a Conservatory; Theatre went into Speech; and the Visual Arts, the subject of this study, not fitting anywhere, usually evolved as an autonomous one or two man visual arts department. These administrative locations of the arts have not been studied for their educational effectiveness.

Today, a typical visual arts department consists of five divisions: Art Appreciation, Art Education, Art History, Studio (ceramic, design, graphics, painting, sculpture) and the Exhibition-Museum program. The majors offered by such a visual arts department are Art Education, Art History, and Studio. The implications for curricula of this spread in the visual arts in terms of course offerings and majors in relation to size of staff and facilities have not been studied.

Most art teachers who founded the visual arts departments were painters. They came from art schools, or they were first crop of Master Degree graduates from the newly organized departments of art in our state universities whose programs were focused in professional studio training.

Although in the past five or ten years liberal arts colleges have increased only modestly in size, they have reacted vigorously to the increased interest in education in the arts. Today it is fair to assume that most liberal arts colleges are making major long-term decisions concerning the curricula implications of more students, staff, and facilities in the visual arts.

Two questions follow:

(1) What is the developmental role of the visual arts in relation to liberal arts college educational position and in relation to the national needs for visual arts education?

(2) How can educational research contribute to the resolution of this question?

This study of visual arts departments in Midwest Colleges was made on the following assumptions: visual arts departments in liberal arts colleges are likely to double or more in size in the next ten years. The liberal arts college has a unique role to play in the total complex of American institutions of higher learning and, equally important, a visual arts department in a liberal arts college has a distinctive contribution to make. For this reason it is imperative that the role of the visual arts in the total education program of the liberal arts college be examined and delineated by competent educational research.

METHOD

A questionaire was sent to the chairmen of visual arts departments in ninety-eight Liberal Arts Colleges in the Midwest with particular attention to the Great Lakes College Association, the Associated Colleges of the Midwest, and to non-associated colleges of different types. There were fifty-three returns. The returns of eight colleges were incomplete or the college did not completely fit the liberal arts college pattern.

An interview was conducted at twenty-three representative colleges with visual arts staff and administrators. The catalogs of the several colleges were also studied.

Parts of the data from the questionaire were analyzed in considering forty-five of the colleges from the point of view of two variables, the size of college and the size of the staff. Other variables of particular interest in the fifty-three colleges were examined irrespective of the size of the college or the size of the staff.

The following aspects of the visual arts programs were examined:

1. Visual Arts' staff size compared to the size of the college student body.
2. Respondent's major field by size of college.
3. Majors offered by size of college.
4. Visual Arts' staff and number of majors offered.
5. Average number of courses offered in Studio, Art History, Art Education, and Art Appreciation in the 1-2 and the 3-4 staff departments.
6. Number of art staff in relation to majors offered and the number of art courses offered.
7. Percentage of students in various categories.
8. Concern for research.
9. Research interests by size of college.
10. Interest in Consortia.
11. Interest in Consortia by school size.
12. Type of Art Appreciation courses offered.
13. Art Appreciation responses by size of college.
14. Type of administrative pattern preferred.
15. Admission problems.
16. Building space situation.
17. Exhibition-Museum program.
18. Staff.
19. Courses.
20. Changes in curricula and courses projected.
21. Agenda problems for an inter-college conference on visual arts in the liberal arts college.
22. The type of visual arts department projected in development plans.

There were some discrepancies among questionaire results, interview results, and the results of a catalog study of the colleges. These are attributed to the present period of rapid change in the size of our visual arts departments and to the tendency of faculties to be over optimistic and self-protective in reporting data on their departments.

COLLEGES RETURNING QUESTIONAIRE AND/OR INTERVIEWED:

Antioch College, Yellow Springs, Ohio
Albion College, Albion, Michigan
Alderson-Broadus College, Philippi, W. Virginia
Allegheny College, Meadville, Pennsylvania
Avila College, Kansas City, Missouri
Baldwin Wallace College, Berea, Ohio
Beloit College, Beloit, Wisconsin
Bethany College, Bethany, W. Virginia
Bradley University, Peoria, Illinois
Buena Vista College, Storm Lake, Iowa
Capital University, Columbus, Ohio
Carleton College, Northfield, Minnesota
Cedarville College, Cedarville, Ohio
Central College, Pella, Iowa
Coe College, Cedar Rapids, Iowa
College of Ozarks, Clarksville, Arkansas
Colorado College, Colorado Springs, Colorado
Concord College, Athens, W. Virginia
Davis & Elkins, Elkins, W. Virginia
Denison University, Granville, Ohio
DePauw University, Greencastle, Indiana
Doane College, Crete, Nebraska
Earlham College, Richmond, Indiana
Goshen College, Goshen, Indiana
Hope College, Holland, Michigan
Kalamazoo College, Kalamazoo, Michigan
Kenyon College, Gambier, Ohio
Knox College, Galesburg, Indiana
Lafayette College, Easton, Pennsylvania
Lake Erie College, Painesville, Ohio
Mac Alester College, St. Paul, Minnesota
Madonna College, Livonia, Michigan
Missouri Valley College, Marshall, Missouri
Mt. Union College, Alliance, Ohio
Muskingum College, New Concord, Ohio
Oakland City College, Oakland City, Indiana
Oberlin College, Oberlin, Ohio
Ohio Northern College, Ada, Ohio
Ohio Wesleyan College, Delaware, Ohio
Olivet College, Olivet, Michigan
Olivet Nazarene College, Kankakee, Illinois
Otterbein College, Westerville, Ohio
Ripon College, Ripon, Wisconsin
Rockford College, Rockford, Illinois
St. Benedicts College, Atchison, Kansas
St. Mary of the Springs, Columbus, Ohio
Seton Hill College, Greensburg, Pennsylvania
University of Denver, Denver, Colorado

Wabash College, Crawfordsville, Indiana
Washburn College, Topeka, Kansas
Wilmington College, Wilmington, Ohio
Wittenberg College, Springfield, Ohio
Wooster College, Wooster, Ohio

RESULTS

1. Visual Art Staff Compared to the Total Size of the College Student Body.

Table 1

Staff	Small 500-850 N=20	Medium 851-2000 N=20	Large Over 2000 N=5
1	7 (35%)	3 (15%)	
2	4 (20%)	3 (15%)	
3	7 (35%)	8 (40%)	1 (20%)
4	2 (10%)	4 (20%)	2 (40%)
5	0	2 (6%)	1 (20%)
6	0		1 (20%)
	Md=2-3	Md=3	Md=4

The limited number of institutions in the large (over 2000) category make direct comparison difficult. It is suggested that these be only considered as an indication of what might be found if the sample contained a larger number.

It was anticipated that there would be a relationship between college size and size of the visual arts department staff. While this is generally the case the three or four staff department appears to be most prevalent across the board. The limitations of a three or four staff department, in terms of the breadth of desired objectives is examined under discussion.

2. Respondent's Major Field by Size of College.

In order to ascertain the respondent's orientation, an analysis of the major field of the respondents, and the size of their college was developed.

Table 2

Respondent's Major Field	Small 500-850 N=20	Medium 851-2000 N=20	Large Over 2000 N=5
Studio	19 (95%)	14 (70%)	4 (80%)
Art History	1 (5%)	1 (5%)	0 (0%)
Art Education	0 (0%)	5 (25%)	1 (20%)

It can be seen in the above table, and as was borne out both through the interviews and catalog study, studio oriented staff

predominated. Only the medium and large institutions had appreciable numbers of art education trained personnel and art history staff was almost completely lacking.

3. Majors Offered by Size of College.

It was deemed advisable to examine the types of majors offered by size of institution. As Table 3 demonstrates the Studio and Art Education majors are most frequently observed.

Table 3

Majors Offered	Small 500-850 N=20	Medium 851-2000 N=20	Large Over 2000 N=5
None	4 (20%)	2 (10%)	0
Studio	2 (10%)	4 (20%)	0
Art History	0 (0%)	0 (0%)	0
Art Education	3 (15%)	1 (5%)	0
Studio & Art Education	8 (40%)	7 (35%)	4 (80%)
Studio & Art History	1 (5%)	1 (5%)	1 (20%)
Art History & Art Education	0 (0%)	0 (0%)	0
All	2 (10%)	5 (25%)	0

While the medium sized college, as well as the smaller institutions, is usually serviced by a staff of three or four, 25 per cent of the medium sized colleges and 10 per cent of the small colleges attempt to offer a major in all four areas of art. Table 4 and 5 present the relationship between staff size and majors offered.

4. Visual Arts Staff and Number of Majors Offered.

Table 4

Majors Offered	Staff 1 & 2	Staff 3 & 4	Staff 5 & 6
None	35.0%	12.5%	
Studio	17.6%	0%	
Art History	0%	0%	
Art Education	23.5%	58.0%	
Studio & Art Education	23.5%	4.1%	25.0%
Studio & Art History	0%	0%	50.0%
All Three	0%	25.0%	25.0%

5. Average Number of Courses Offered in Studio, Art History, Art Education, and Art Appreciation in the One-Two and the Three-Four Staff Departments.

Table 5

1-2 Staff Departments		3-4 Staff Departments	
Studio	5.7 Courses	Studio	12.6 Courses
Art History	2.4 Courses	Art History	3.0 Courses
Art Education	1.2 Courses	Art Education	1.5 Courses
Art Appreciation	1.3 Courses	Art Appreciation	1.2 Courses
TOTAL	10.6 Courses	TOTAL	18.3 Courses
Approximately five courses per staff member		Approximately four plus courses per staff member	

It is interesting that increase in staff seems to mean increase in studio courses. The other three areas do not increase appreciably.

6. Number of Visual Art Staff in Relation to Majors Offered and the Number of Art Courses Offered.

The departments with the small staffs, that is the one and two man departments, most frequently offer studio, often combined with art education, as possible majors. Studio majors are offered in 58 per cent of the small staffed institutions. When only one major is offered studio is most frequently found. Art History was not offered as a major in any of the one or two man departments.

6-1. Seventeen departments have one or two staff, of these 17, 58.8 per cent have one staff, 41.1 per cent have two. N=45

Table 6-1a

(a) Relation with number of majors offered

35.2% have no majors offered
17.6% have studio only
0% have art history only
23.5% have art education only
23.5% have studio and art education
0% have all three

It is to be noted that although none of the small departments offered a major in art history all of them offered at least one course.

Table 6-1b

(b) Total number of courses offered by the 17 one or two staff departments

52.9% offered one course in art history
17.6% offered two courses in art history
11.7% offered three courses in art history
5.8% offered five courses in art history

29.4% offered no course in art education
23.5% offered one course in art education
47.0% offered two courses in art education

5.8% offered no course in art appreciation
70.5% offered one course in art appreciation
11.7% offered two courses in art appreciation

17.0% offered nine courses in studio
17.0% offered seven courses in studio
11.1% offered six courses in studio
11.1% offered five courses in studio
11.1% offered four courses in studio
5.6% offered nineteen courses in studio
5.6% offered seventeen courses in studio
5.6% offered eleven courses in studio
5.6% offered ten courses in studio
5.6% offered two courses in studio

Table 6-2a

(a) Number of majors offered

12.5% had studio only
0% had art history only
0% had art education only
58.0% had studio and art education
4.1% had studio and art history
25.0% had all three

Table 6-2b

(b) Total number of courses offered

20.8% offered no course in art history
12.5% offered one course in art history
4.1% offered two courses in art history
20.8% offered three courses in art history
25.0% offered four courses in art history
12.5% offered seven courses in art history
4.1% offered eight courses in art history

25.0% offered no course in art education
29.1% offered one course in art education
20.8% offered two courses in art education
8.3% offered three courses in art education
12.5% offered four courses in art education
4.1% offered five courses in art education

16.6% offered no course in art appreciation
50.0% offered one course in art appreciation
25.0% offered two courses in art appreciation
8.3% offered three courses in art appreciation

4.1% offered twenty-nine courses in studio
4.1% offered twenty-eight courses in studio
4.1% offered twenty-four courses in studio
4.1% offered eleven courses in studio
4.1% offered nine courses in studio
4.1% offered six courses in studio
4.1% offered five courses in studio
4.1% offered three courses in studio
12.4% offered fifteen courses in studio
12.4% offered thirteen courses in studio
12.4% offered twelve courses in studio
12.4% offered eight courses in studio
8.3% offered fourteen courses in studio
8.3% offered ten courses in studio

Table 6-2c

The total courses offered by the 24 colleges with three and four staff are 224, distributed as follows:

Art History	25
Art Education	15
Art Appreciation	6
Studio	178

6-3. Four schools had five or six art professors.

Table 6-3a

(a) Number of majors offered

25% offered studio and art education
50% offered studio and art history
25% offered all three
0% offered studio only, art education only, and art history only

Table 6-3b

(b) Total number of courses offered

25% offered no course in art history
50% offered seven courses in art history
25% offered nine courses in art history

25% offered one course in art education
50% offered two courses in art education
25% offered three courses in art education

25% offered no course in art appreciation
75% offered one course in art appreciation

25% offered fourteen courses in studio
25% offered nine courses in studio
25% offered eight courses in studio
25% offered seven courses in studio

Table 6-3c

(c) The total number of courses offered by four colleges with a staff of five or six are 50, distributed as follows:

Art History	16
Art Education	5
Art Appreciation	1
Studio	28

These figures, although from a very small sample, indicate that the larger staff departments, although still dominant in studio, do increase in art education and art history emphasis.

7. Percentage of Students in Various Categories. N=53

Table seven presents rather interesting results. Despite the emphasis on studio courses only 8 per cent of the students taking art courses have strong studio and academic potential as prospective professional artists.

Table 7

38.0% about one-half art for cultural and hobby purposes, about one-half commercial art
30.0% student preparing to teach art in public schools
24.0% female terminal BA who marry as a terminal profession
20.0% fraternity men who like art but will end up in business
17.5% good in both studio and academic, potential scholarship and college teaching material
8.0% strong professional studio talent on verge of academic dismissal
8.0% strong professional studio talent equally good in academic
7.0% bright students who excel in art history

The general attitude toward educational research is reflected in the following responses. N=53

8. Concern for Research.

Table 8

35 we need more information about opportunities
17 too busy
16 we are seeking grants
10 artists have no business with this
1 leave it to state universities

Should we get involved in visual art education research?

16 no response
16 not clear
16 yes
7 don't know
5 against research

How do you react to pressure for increased student teacher ratio?

20 art class must be small
28 would like to experiment with self learning devices

It is evident in both tables, eight and nine, that the question of research received mixed responses. One can hardly be against research in these times, but "Does it have anything to do with art" was a typical reaction in the interviews.

9. Research Interests by Size of College. N=45

The question of research interests in the smaller colleges is summarized in their own responses. The typical answer to the questions searching out research interests was either no answer or a negative response. Members of these departments are obviously not research oriented and are scarcely interested in the results of research.

Table 9-1

9-1. Twenty colleges with five hundred to eight hundred fifty students.

(a) Seeking grants

85% no response
15% are seeking grants

(b) Research is a major problem

55% no response
35% yes
10% question insignificant

(c) Interest in funding agencies

55% no response
45% yes

(d) Interest in studies in creative process

40% no response
40% answered affirmatively
20% question insignificant

(e) Interest in evaluation of effective teaching

50% no response
30% answered affirmatively
20% question insignificant

(f) Member of art education research association

95% no
5% yes

(g) Interest in self learning experiments

55% no
45% yes

(h) Questions validity of professional training

75% no response
25% yes

(i) Evaluation of art course

55% no response
25% answered affirmatively
20% question insignificant

(j) Has made studies of its graduates

75% gave no response
25% answered affirmatively

9-2. Twenty colleges with eight hundred fifty-one to two thousand students.

While the medium size colleges presented responses indicating some greater degree of research interest, one can hardly view the responses as significant. More of these colleges are seeking grants is about the only difference worth noting.

Table 9-2

(a) Seeking grants

53% no response
45% seeking grants
2% question insignificant

(b) Research major problem

40% no response
55% yes
5% question insignificant

(c) Interest in funding agencies

40% no response
40% yes
20% question insignificant

(d) Interest in studies of creative process

50% no response
40% yes
10% question insignificant

(e) Evaluation of teaching

50% no response
30% yes
20% question insignificant

(f) Member of art education research association

90% no
10% yes

(g) Interest in self learning experimentation

50% no
50% yes

(h) Questions validity of professional training

70% no response
30% yes

(i) Evaluation of art courses

30% no response
70% yes

(j) Has made studies of its graduates

65% no response
35% yes

The number of large colleges is so small their responses are reported for information only, with no comment.

Table 9-3

9-3. Four colleges with two thousand to three thousand students.

(a) Seeking grants

60% no response
40% yes

(b) Research a major problem

40% no response
40% yes
20% question insignificant

(c) Interest in funding agencies

40% no response
40% yes
20% question insignificant

(d) Interest in creative process studies

60% no response
20% yes
20% question insignificant

(e) Interest is evaluation of effective teaching

40% no response
0% yes
60% question insignificant

(f) Member of art education research

100% no

(g) Interest in self-learning experiments

20% no
80% yes

(h) Questions validity of professional training

60% no response
40% yes

(i) Evaluation of art courses

80% no response
20% yes

(j) Has made studies of its graduates

80% no response
20% yes

10. Interest in Consortia. N=53

With the wide range of potential courses and majors in the visual arts and limitation of size of visual arts staff in a liberal arts college, the interchange of teachers and educational facilities between geographically and otherwise related colleges is a challenging possibility for educational development. In order to ascertain the position of the colleges with respect to interest in Consortia it seemed desirable to examine them both in general and by size of college.

Table 10-1

10-1. Interest in Consortia. N=53

(a) What is your educational relation with your nearest state university?

2 no relations and don't want any
33 good relations but nothing functional
10 state university not interested in us
11 it would be valuable
5 we use a state univeristy's course and facilities

(b) Participation in GLCA, ACM or other college organization

17 yes and meaningful
7 yes and not valuable
1 waste of time
4 too busy
21 do not belong

It is evident that the great majority of the colleges have no relations with state universities. The interviews revealed a degree of resentment on the part of many faculty toward the state university and its "plush" visual arts resources. This did not agree with the questionaire results of over one-half of the colleges reporting good relations but nothing functional.

There are 22 colleges in GLCA and ACM. All responded to the questionaire thus a majority (17) find these organizations useful.

11. Interest in Consortia by Size of College. N=45

Table 11-1

11-1. Twenty colleges with between five hundred to eight hundred fifty students.

(a) Have you developed any cooperative course programs with other colleges?

50% no
5% no nearby colleges
45% yes, have beginning programs

(b) Are you using studio facilities or staff of a neighboring state university art department?

85% no response
15% yes

(c) Is the problem of interaction between visual arts departments in our colleges important?

65% no response
25% yes
10% question insignificant

In the small colleges while 45 per cent report beginning programs in Consortia only 25 per cent consider it important. In the middle size colleges, as shown in the following table, the situation is about the same. As with research, it is hard in these days to be against Consortia. But, visual arts staff ask: "What does it have to do with art?"

11-2. Twenty colleges with eight hundred fifty-one to two thousand students.

(a) Have you developed any cooperative course programs with other colleges?

65% no
5% no nearby colleges
30% yes, have beginning programs

(b) Are you using studio facilities or staff in a neighboring state university art department?

90% no response
10% yes

(c) Is the problem of the interaction between visual arts departments in our colleges important?

50% no response
25% yes
25% question insignificant

Table 11-3

11-3. Four colleges with two thousand to three thousand students.

(a) Have you developed any cooperative course programs with other colleges?

20% no response
20% no
20% no nearby colleges
40% yes, have beginning programs

(b) Are you using studio facilities or staff of a neighboring state university?

80% no response
20% no

(c) Is the problem of interaction between visual arts departments in our colleges important?

60% no response
40% yes

12. Type of Art Appreciation Courses Offered. N=45

As anticipated and borne out in the catalog study and the interviews the preferred art appreciation course is the traditional capsule art history approach. Twenty-three colleges or 50.8 per cent offer this type.

The Humanities - related arts approach - is a close second. Sixteen colleges or 35.3 per cent are reported as offering it. This figure is, however, probably not accurate. It was apparent in the interviews that many so called humanities-related arts courses-were actually capsule art history art appreciation.

Table 12-1

17.7%	or eight	no reply
17.7%	or eight	capsule art history only
15.5%	or seven	humanities - related arts only
6.6%	or three	studio only
17.7%	or eight	capsule art history and art history
6.6%	or three	capsule art history and humanities related arts
4.4%	or two	humanities and studio
8.8%	or four	all three

Table 12-2

12-2. For a strong art appreciation what are the studio needs?

13.3%	or six	no answer
46.6%	or twenty-one	strong studio program is necessary
20.0%	or nine	a visiting artist is sufficient
20.0%	or nine	other opinions

As supported by other data the majority of the faculties believe that a studio activity is necessary for art appreciation.

13. Art Appreciation Responses by Size of College. N=45

Table 13-1

13-1. Twenty schools were between five hundred to eight hundred fifty students. Of these twenty 65 per cent had five hundred to six hundred fifty art enrollments and 35 per cent had six hundred fifty-one to eight hundred fifty.

(a) Number of courses in art appreciation

10%	offered no courses
60%	offered one course
25%	offered two courses
5%	offered three courses

(b) Art appreciation a major problem

35% gave no response
60% answered affirmatively
5% other

(c) Kinds of art appreciation courses offered

30% offered none
10% offered capsule art history only
20% offered humanistic type only
10% offered studio art appreciation only
20% offered capsule art and studio
5% offered capsule and humanistic
5% offered humanistic and studio

Table 13-2

13-2. Twenty schools were between eight hundred fifty-one to two thousand students. Of these 35 per cent had eight hundred fifty-one to two thousand students. N=45

(a) Number of courses in art appreciation

15% offered no courses
60% offered one course
10% offered two courses
15% offered three courses

(b) Art appreciation a major problem

35% gave no response
55% answered affirmatively
10% question insignificant

(c) Kinds of art appreciation offered

10% offered none
25% offered capsule only
10% offered humanistic
5% offered studio art appreciation only
20% offered capsule and studio
5% offered capsule and humanistic
5% offered humanistic and studio
20% offered all three

Table 13-3

13-3. Five schools had between two thousand to three thousand students.

(a) Number of courses in art appreciation

20% had none
60% had one
20% had two

(b) Art appreciation a major problem

20% gave no response
80% answered affirmatively

(c) Kinds of art appreciation courses offered

20% offered capsule only
20% offered humanistic only
0% offered studio only
20% offered capsule and studio
20% offered capsule and humanistic
0% offered humanistic and studio
20% offered all three kinds

14. Type of Administrative Pattern Preferred. N=53

Table 14

4.4% or two no reply
22.2% or ten a school of Fine Arts
46.6% or twenty-one autonomous art departments - dance, music, theatre, visual arts - each with its administrative head
11.1% or five one art department, with its head, dominates the other art departments
6.6% or three don't know
8.8% or four other

As could be predicted from the history of the visual arts departments in the liberal arts college there is no great amount of interest in a related arts administrative pattern.

15. Admission Problems. N=53

Table 15

1. Are college board scores and standing in high school class adequate criteria for admission?

29	yes, our students must be bright and talented
17	no, this frequently eliminates the best talent

2. Do you have a quota system for admission of talented students on the basis of a portfolio and high school art record?

2	yes
25	no, but we would like to have
23	no, and do not want it

3. How does a tightening admission policy by graduate schools for the MFA affect your program?

26	when we get a really top MFA prospect we can, by personal contact, get him into good graduate schools
8	we question whether we should prepare students for MFA
16	we must build stronger professional art programs
27	graduate schools must come to recognize the values of our programs and modify their entrance requirements

In this period of plentiful college applications it is significant that over half of the colleges are concerned about admissions of talented students in studio.

With reference to graduate school admission there is an apparent need for the development of mutual understanding of educational objectives between visual arts departments in liberal arts colleges and graduate schools.

In addition to questions of curriculum and related problems the study attempted to ascertain the available facilities and utilization of the physical plant. The results are summarized below.

16. Building Space Situation. N=53

1. What is your building space situation?

14	old building and bad
12	old building but adequate
9	new building, excellent space and facilities

2. Is a new building in the works in the next five years?

27 yes
15 no

3. Do you provide working studios for your faculty?

27 no
14 yes

The large number of colleges that plan new buildings in the next five year period is to be noted.

17. Exhibition-Museum Program. N=53

1. Do you conduct an annual "Art Festival"?

28 yes
15 no
6 every three or so years

2. Do you have an exhibition program?

45 yes
4 no

3. How many linear feet of exhibition space do you have?

20 500 feet
11 100 feet or less
6 more than 500 feet

4. What kind of exhibition space do you have?

20 first class
17 inadequate
13 student union space

5. Number of annual exhibitions?

25 over six
14 three to six
9 three or less

6. Do you have any packaged shows available to high schools and other colleges?

32 no
8 yes

7. How do you evaluate the importance of the exhibition program?

35 very important
13 important
1 not important

8. Do you have a permanent collection?

40 yes
10 no

9. Do you have a museum program?

36 no
7 yes

Practically all of the colleges endorse the importance of the Exhibition-Museum program. While data on how the exhibition program is handled by the staff was not secured by the questionaire, the interviews indicated that faculty subsidize this program with above average load time.

The number of colleges holding permanent collections (40) indicates the importance of the unexamined problem of the educational function of the Museum in the liberal arts college.

Of the following questions regarding the staff, the first two present a repeated picture. While a visiting specialist is regarded as desirable in the majority of cases, no one does it. Limiting courses or hiring the "jack-of-all-trades" faculty person (45 cases) seems the prevailing method. The matter of inter-collegiate sharing could be viewed as a problem of inertia.

18. Staff. N=53

Table 18

1. Would it be effective to have a top visiting specialist in an art area teach one day a week at your school?

23 it is a good possibility
19 yes, preferable to a less well prepared teacher with students for more time
8 no, it would be disrupting

2. If your staff has to teach a wide variety of subjects how do you hope to achieve excellence?

27 we limit our courses
18 we hire the kind of teacher that can teach a wide variety of subjects
9 we are working on an inter-college sharing plan
8 we are big enough, or soon will be, to afford specialists
5 we bring in part time specialists as needed

3. What is the average teaching assignment for full time faculty in your department expressed in classroom hours per week?

16 hours if he teaches in studio only
10 hours if he teaches in art history only
15 hours if he teaches in studio and art history

4. Do any of your studio staff use class periods for their own creative work as an aspect of teaching?

26 no
19 yes
10 this is a possibility

5. Do you use faculty in other departments to teach art history?

37 no
24 this would be useful
5 yes

6. Do you have a compact teaching schedule during the week for studio staff?

37 no, the teachers' courses are scattered throughout the week
7 yes, a studio teacher works all day for three consecutive days

7. Does your college pay for visual art faculty to attend professional meetings?

23 partial expenses to one annual meeting
18 full expenses to one annual meeting
5 full expenses to two annual meetings

19. Courses.

19-1. What proportion of art courses to non-art courses prevails at your college?

38 BA with about one-third proportion of art to non-art courses
4 BFA with about two-thirds proportion of art to non-art courses
3 BA with about one-half proportion of art to non-art courses
3 BFA with about one-half proportion of art to non-art courses

Table 19-2

19-2. Should studio courses be graded?

15 no
25 yes
11 some yes, some no

20. Changes in Curricula and Courses Projected. N=45

Table 20-1

20-1. The assumption that this is a period of change in our visual arts departments is verified by the following results.

40 yes, we expect changes in courses and curricula
8 no, we do not expect changes

Table 20-2

20-2. It was considered important to ascertain the direction of the changes planned. The following results were borne out by the interviews.

35 increase of students
21 increase in budget and administrative interest
18 revision of educational purposes
18 need for more effective art appreciation
17 better trained Freshmen
16 new building
15 need for greater art history emphasis
4 recent findings in research in the arts

The absence of concern for educational research as a means of solving the curricula problems of the visual arts in the liberal arts college is indicated in the above results and in the results of the following question.

21. Agenda Problems for an Inter-College Conference on the Visual Arts in the Liberal Arts College. N=53

Table 21

1. The agenda problems for an inter-college conference.

35 the exhibition-museum program
34 the educational role of the visual arts on a liberal arts college
32 problems of art appreciation
32 problems of the studio program

30	graduate school requirements
25	foreign study programs
21	studies of our graduates
21	inter-college sharing of resources
20	principles for basic drawing and design courses
19	definition of research in the arts
19	evaluation of effective art teaching
18	the status of the terminal MFA degree and exhibition record in lieu of PhD
17	professional organization of our visual art department
17	studies in the creative process
16	community relations and responsibilities
16	programmed self learning techniques
14	the BFA degree
12	typology of visual arts teacher in liberal arts
12	grades and problems of evaluation on art courses
10	different categories of visual art departments
10	art education

22. The Type of Visual Arts Department Projected in Development Plans. N=45

		Staff
0% or none large size		6-10
4.4% or two middle size	Art History Emphasis	4- 7
15.5% or seven middle size	Studio Emphasis	4- 7
57.7% or twenty-six middle size	All purpose-Art Appreciation, Art Education, Art History, Studio, Exhibition-Museum	4- 7
8.8% or four small size		3- 4
4.4% or two small size		2- 4
2.2% or one small size		1- 2

DISCUSSION

Introduction:

This study of the visual arts program in fifty-three mid-western liberal arts colleges uncovered two kinds of problems that warrant immediate and perhaps continuing educational research.

First, there are special problems in each of the five divisions of the visual arts: Art Appreciation, Art Education, Art History, Studio and the Exhibition-Museum program.

Second, there is the overall problem of developing the optimum role for visual arts curricula in relation to national needs for visual arts education.

Both kinds of problems result from a number of causes: There are unexamined conflicts between the liberal arts college's departmental system and visual arts educational needs; between creative and academic points of view; and, between the need for art appreciation and the desire to train professional artists. The history of the visual arts in the liberal arts college is short but unexamined. Enrollments and facilities for the arts are increasing. And, there are new opportunities for research in the arts available from government and private sources.

The special and the overall problems for research in the visual arts are related. Liberal arts colleges in the Midwest form a homogeneous enclave in the total system of American education. They have commonalities of size, means of support, kinds of students and staff, and educational objectives. They are also traditionally free to experiment in educational principles and means. Visual arts departments share in these commonalities, but they also have the special problem of how to handle the spread of course offerings in the five divisions of their area--Art Appreciation, Art Education, Art History, Studio, and the Exhibition-Museum program; and the spread of visual arts majors--Art Education, Art History, and Studio. Within the limitations of size, resources and educational objectives of a liberal arts college how many courses, curricula and majors can be offered at a level of excellence? How is this question affected by national needs for visual arts education?

These questions have gone unanswered. Because of the importance and value of the visual arts in education and because of ambition for the status of their department in the college, our visual arts departments have on paper attempted, without adequate resources, to be all things to all students in all of the five divisions of the visual arts and in the three major offerings. Yet, the real focus of the visual arts programs has been in the Studio and the Exhibition-Museum divisions. Art Appreciation, Art Education, and Art History have been subsidiary, and neglected.

The problem of majors and course offerings in the five divisions of the visual arts is affected by the academic and political structure of the liberal arts college. In a typical liberal arts college the number of major students determines the prestige and economic benefits accruing to a department. Thus, visual arts departments are forced to offer majors and to concentrate on professional education in these majors. The spread of the divisions and majors in the visual arts, the limitation of size of staff and facilities; and the goals of academic excellence of the liberal arts college--all these frequently lead to educational chaos in the visual arts.

The problem of programs in the several divisions of the visual arts is further complicated by an historic but unexamined quarrel between creative artist teachers and academic humanities teachers initiated some thirty years ago when the professional art schools began to decline, and professional training for artists entered colleges and universities. The educational objective of creative artist teachers is to train creative capacities for the ability to form sensory insights into non-verbal works of art. The educational objective of academic humanities teachers is to train the mind to reason in intellectual and verbal terms.

The two kinds of education obviously conflict. What is peripheral for one is central for the other. The academic curricula hardly recognizes the peripheral educational values of the creative; and the visual arts curricula hardly recognizes the peripheral educational value of the academic.

While most college teachers agree that both the creative non-verbal and the academic verbal aspects of the educational process are important, they disagree on the amount of time to be allocated to each of the educational polarities; the educational atmosphere, pedagogy, facilities, and time scheduling desirable for each; and the desirability of training the professional artist in the liberal arts college.

Difference of judgment occur not only between the faculty of the visual art department and other departments of the college, but also among the faculty within the visual art department itself. Generally it may be said that the studio staff take one position, and the staff in art appreciation, art education, and art history take another.

In the short history of the visual arts in the liberal arts college there have been few fundamental changes. Educational institutions do not readily make changes in their curricula. In a liberal arts college where the total faculty generally take a hand in all phases of their college's work and life, any proposed change is subjected to a variety of committees that, in passing or rejecting a proposal, invariable suggest changes and modification. Such compromises can become lengthy and defeating, although their advantages are clear and considered by many as a long term strength of liberal arts colleges in general.

The studio-focused nature of the majority of the visual arts departments in this study apparently results from historical accident rather than from educational planning. This is not necessarily bad. The way the visual arts departments started out some thirty to forty years ago may or may not be the best possible solution for the small visual art department in the liberal arts college. We do not know. We do know, however, that important changes have taken place in American society in the past forty years; and it is self evident that these changes have implications of major importance for visual arts education, present and future.

This is particularly true today, as a national concern for a constructive contribution of the arts to society has greatly increased.

An important evidence of this national interest in the arts is provided by the range and amount of new resources for research in the arts that have become available both from private foundations and from government agencies. There is the National Foundation on the Arts and the Humanities with its twin divisions--the National Endowment for the Arts and the National Endowment for the Humanities. There is the Department of Health Education and Welfare, which, through its many divisions and branches, provides a wide range of research opportunities in the arts. The Division of the Arts and Humanities (under the effective leadership of Miss Kathryn Bloom) centralizes these multiple opportunities. While information about private foundations is more difficult to obtain, there is evidence that they are taking a constructive position with respect to educational and research needs in the arts.

The Special Problems of the Divisions of the Visual Arts Department and Some of Their Implication for Research.

1. Art Appreciation

Thirty-three of the fifty-three colleges covered in this report considered art appreciation to be a problem of primary importance. Thirty of the fifty-three colleges offer Capsule Art History art appreciation; nineteen offer Humanities art appreciation courses; and eleven offer Studio art appreciation courses. Most of the colleges offer several sections of art appreciation, and average class size runs from thirty-five to seventy-five students per section. Ten colleges have sections averaging fifteen or less.

The colleges covered in this study have two approaches to art appreciation education. The traditional position offers one or more types of academic art appreciation courses as a part of the college requirement in general education. On paper this looks good--we service a lot of students cheaply. In actuality our faculty are apathetic about this formal art appreciation program and doubt that it does much actual good. An ideal of art appreciation education is to insure that every graduate of the college intellectually understands the nature of the function of the arts in a society, is visually sensitive to quality in the arts, and is emotionally and intellectually committed to the use of the arts in his personal and community life.

But, our faculty ask: Given this ideal what can you do about it within the reality of our college academic structure? For example: What can you do in one course in a four year curriculum that even begins to attain an ideal art appreciation goal? Even on the assumption that more of a student's time might be available for an art appreciation program, and on the assumption that a formal and informal art appreciation programs of consequence could be offered, one faculty member who could be speaking for many said: "It would take all of our present staff time and more to even begin work on the problem of art appreciation on an ideal all-college basis. And, to do so would be institutional suicide for our department, for an art department survives on the basis of the number of its major students. We have to maximize professional offerings because that is the politique reale of our colleges." Another states much of the same notion: "Departments in our colleges are prestigious--get more faculty, space, and facilities--on the basis of the number of their major students. To drop majors and to concentrate on art appreciation problems would be the end of the influence of our department at our college."

As a result of disillusionment over the values of courses in art appreciation and the impracticality of giving time and energy to the problem of art appreciation, another approach to art appreciation emerges.

A department drops its formal art appreciation courses and takes the general education student into beginning basic professional courses designed for the interests and needs of its majors. There are two types of these courses both taught by professional studio staff--the basic drawing, design, painting course and the basic survey of art history. Sometimes the two are combined. This schema has advantages: It economically uses the professional skills and interests of the studio and the art history staff. It tests the ability and interests of potential visual art majors; and, from the studio point of view there is great educational merit in having art appreciation students "learning by doing" in association with art majors.

Research:

Two major directions of art appreciation research are these:

Studies in the three types of art appreciation courses--Capsule Art History, Humanities-Related Arts, and Studio approaches. What are their objectives? How effective are these courses in achieving their objectives? What are the implications for the development of art appreciation courses that result from the research reports now entering the literature from the field of Art Education? How can art appreciation courses be related to an all-college four year continuing non-course program in art appreciation? What experimental models for new types of visual art departments dedicated to the objectives of an all-college art appreciation programs can be projected?

2. Art Education:

In the problem check list of the questionaire only ten of the fifty-three colleges responding consider this area important. Yet thirty colleges report that art education is one of the major functions of their department. Only nine colleges do not offer art education. Four colleges concentrate on art education as their major offering.

The professional area of art education has been slow to achieve a prestige position in visual arts departments either in colleges or state universities even though art education emerges today as a powerful and constructive force in American education. It has long since outgrown its initial status as "normal school preparation of the art teacher for the high school." Nevertheless, there were only four replies to the question: Are you a member of the Art Education Research Association?

Our colleges offer Art Education to meet pressures by women students for secure professional positions on graduation with a BA degree; and, because this area can be handled cheaply; and, it is thought, without expertise. There are some ten professionally trained art educators in the faculties of the fifty-three colleges studied.

It is doubtful that an art teacher for the public schools can be adequately prepared within the limitations of the four year liberal arts curriculum. With general education and humanities requirements, basic studio, and art history requirements there is simply not enough time for the development of appropriate levels of experience in the general specific problems of education and art education. This problem becomes doubly serious without the services of a professionally trained art educator.

The Master of Art in Teaching degree (MAT) was developed as a response to this problem. However, many of our faculty do not know that this degree exists. Only ten colleges checked the MAT problem as significant.

Research

How can the research skills, interests, and productivity of the professional area of Art Education be brought to bear on the problems of Art Education in the liberal arts college?

3. Art History

Thirty-six of the fifty-three colleges studied consider art history of major importance in curricula development. Only nine of the colleges have Art History programs professionally adequate to prepare students for graduate work in this area. There are approximately fourteen PhD art historians in the total staff of one hundred forty in the visual art departments of the fifty-three colleges.

Art History is a "natural" for the liberal arts college. It fits into the academic focus of the curricula. As a relatively new academic field it is expanding rapidly. And, art history makes an important related contribution to such liberal arts specialities as History, Sociology, Philosophy, and Religion. However, art history is undeveloped in our colleges for two major reasons.

First, there are few qualified art historians available to or interested in liberal art college positions. Graduate education in art history is professionally centered in scholarly research in areas of specialization to produce productive scholars. Graduates seek and find positions in major universities where facilities and time for scholarly research are readily available. The problems of teaching art history to undergraduates on a humanities basis as well as on a "specialist" basis are not a matter of concern to our graduate schools.

Second, the art history offered in our colleges is largely taught by studio staff who had some art history in connection with their MFA degree programs. Most of these "studio" art historians deplore the kind of art history courses they took in their graduate schools. A typical comment is this:

"They kill a vital interest in art history through their backward looking-dark-room-slide-after-slide-projection accompanied by a soporofic monotone of irrevelant data. The relevance of art history for what I am doing as an artist, and for what the arts are becoming, is obscured rather than clarified."

There are then two kinds of art historians -- the PhD Art Historian and the Studio Art Historian. They conflict on art history pedagogy, on the relative importance given art history for art history's sake, and on art history for its contemporary value to the producing artist and the appreciator of current art works.

Since the studio art historians are not interested in the kind of scholarly undergraduate preparation that is desirable for admission to and success in graduate art history departments, and since PhD art historians are not available or not interested in liberal arts college positions, our art history programs are inadequate and one sided.

Research

What are the potentials for research cooperation in art history pedagogy and curricula between Graduate Schools and Liberal Arts Colleges?

What are the objectives of art history in the liberal arts colleges? What new pedagogical approaches are pertinent? What minimal staff of what kind is necessary for a major in art history? What productive relations can be established between art history in the visual arts department and history in the history departments?

4. Studio:

Thirty-six of the fifty-three colleges studied consider problems in the studio to be of major importance. The staffs of our visual arts departments are primarily studio orientated and studio trained. These teachers are usually MFA graduates from the visual art departments of our major state universities. They go into teaching in lieu of any other gainful occupation that offers a part time job and the opportunity to produce as creative artists.

The not-unexpected result is that our visual arts departments are modeled in ambition after the parent graduate school and attempt to become a miniature version of the university art department where the primary objective is professional education in a strong department.

As one colleague said, "No one wants to admit that we are trying to develop professional artists, but that is actually what we are trying to do and without the where-withal to really do it well."

As a result, there is little difference between studio education in the liberal arts college and in the state university. In the one the student gets more professional attention from fewer professional artists; in the other he gets less professional attention from more professional artists. With, of course, the difference that in the liberal arts college the student is required to take more hours in general education studies.

The effort to be professional while pretending otherwise reflects the unexamined conflict between the academic and creative foci of the Humanities and the Arts.

This problem is particularly serious for the studio division of the visual art department in the liberal arts college. State universities have sidestepped it by requiring up to seventy-five per cent of the student's curricula time to schedule as they wish.

In a liberal arts college with its academic-humanities-general education priorities and ethos; and with the visual arts department allocated at most thirty to forty per cent of the student's curricula time; and with this time scattered during the week between lecture courses and various student-institutional obligations the problems of training the professional artist are multiplied.

But assuming that there are bright, intellectually curious young persons possessing great potential talent as creative artists, who desire a liberal arts college education, what can or should be done about them? Such students as professional-artists-in-training can profit from the personal and individual upbringing afforded by a liberal arts college; the thirty to forty per cent of educational time in the visual arts is not necessarily prohibitive; and programs free from current calendar, curricula, and course scheduling requirements could be at least experimentally established.

Finally a significant aspect of the studio problem is a failure on the part of teachers in the visual arts to face the realities of the economic position of the professional artist. Few, and only a few, painters, sculptors, printmakers, or potters make it on their own. Almost all of them are teachers in high schools, colleges, art schools or state universities. In fact the training of the professional artist in this country has become training for a hybrid teacher-artist profession. This has come about without a recognition of the educational and curricula implications of this fact. Professional training of the artist goes on as if full time professional work was indeed to be the full time occupation of the student.

Research

There are scattered comments on the problem of the Studio in educational literature but there is no study of the rationale of the educational conflict between the divergent educational foci of the academic and the creative educational positions. There are no studies of curricula needs for the training of the artist-teacher.

What is the minimal staff and facilities requisite for a pre-MFA professional program in studio areas -- painting, sculpture, graphics, ceramics, and design -- for visual arts departments in liberal arts colleges varying in size, location, facilities, and ethos?

What particular kinds of students can be encouraged to take a Studio program in a liberal arts college in preference to the program in a state university or art school?

What is the relation of the studio program to the Art History, Art Education, and Art Appreciation programs? Are these "other subjects" subsidiary appendages to the studio program? Or, can we, within the size limitations of a liberal arts college, have professional teachers for these areas as well as in the studio areas? If this is not practical do we then not offer these "other areas" or do we elect to teach them with studio staff? If the second alternative is chosen, how do we find teachers able and willing to teach in all of the visual arts areas on the level of excellence claimed for the liberal arts college?

On the assumption that the minimal requirement for a visual arts department in a liberal arts college is a live artist working on the campus to create live works of art of important quality, does it follow that it is necessary to offer a professional major in studio areas? This has been the assumption on which our visual arts departments came into being and now develop.

Do we need a new breed of studio teacher in the visual arts departments of our liberal arts college--for instance a "jack-of-all-studio trades", research orientated, verbally effective and intellectually concerned in the theory and history of the arts? Is such a hybrid teacher possible?

5. The Exhibition-Museum Program:

Thirty-eight of the fifty-three colleges report the Exhibition-Museum program as a problem of first importance. Twenty colleges have first class exhibition space and seven have museum programs. Forty-five colleges have exhibition programs, one-half with at least six exhibtions per year. Forty colleges have permanent collections of works-of-art. Exhibition budgets vary widely among the fifty-three colleges from a low of $200 to a high of $5000. An average figure is around $1,200. Exhibitions are largely limited to contemporary art in painting and prints. Very little sculpture is shown, and the college seldom, if ever, mount exhibitions of historic art.

There appears to be no stated purpose or educational rationale for the exhibition programs, although almost all of our colleges feel that it is important. In fact, it is felt to be so important that faculty are willing to subsidize the exhibition program with their own time and energy beyond a normal teaching load.

There is no doubt that in principle all teaching of art requires the presence of great works of art. And there is no doubt that given the impoverished visual environment of our campuses that anything an exhibition program can provide is a useful antidote. Still we have done little if anything to study the effectiveness of exhibition programs in relation to other means of bringing students in direct contact with great works of art.

Research

There is no background of research in the Exhibition-Museum program in the liberal arts college. The factors are relatively clear. We bring works of art on loan for exhibition to the campus; we develop permanent museum holdings in works of art, and we take students for short and long term visits to cultural and museum centers. The questions then are:

How do we integrate these factors into a four year educational curricula for what educational purpose? Are there different exhibition program needs for Art appreciation, Art History, Art Education, or the Studio? Are there different exhibition program needs for different types of visual art departments?

What is the educational value of a museum? The relationship of program to space and facilities needs in the exhibition area becomes especially critical in this period of building expansion on our campuses. Twenty-seven of the fifty-three colleges report a new visual arts building or arts center to be planned within the next five years. Should a museum be included in these plans? How is exhibition space related to performing arts space? How are problems of security to be met? If an arts center must, in principle itself, be an architectural work of art, how can campus administrators be encouraged to employ creative architects?

What are the potentialities of inter-college museum, exhibition, and curator programs on a consortium basis?

The overall problem of the developmental role of the visual arts curricula in terms of the goals of the liberal arts college and in terms of national needs for visual arts education is a threshold problem.

Action for its resolution will require the collective wisdom, energy, dedication and creativity of all of us concerned with the visual arts in the liberal arts college. We have not experimented enough. We have not been realistic enough. We have not dreamed enough. We have been tied down by our history. We have been too isolated from one another. As artist and educators we have not been creative enough.

CONCLUSION

The development of research in the divisional and overall developmental problems of the visual arts in the liberal arts college must take into account three conflicts. These are: the conflict between the need for art appreciation education, and the desire to train professional artists; the conflict between the educational priorities of the creative and the academic sectors of the college; and, the conflict between the departmental system of the college and the educational needs of the visual arts.

The determination of optimum roles for the needs of the visual arts departments is further complicated by the lack of a national study of the visual arts in the public schools, the liberal arts colleges, the art schools and the state universities. What are the common, related, and unique contributions of each to the national needs for visual arts education?

To develop and to coordinate research on these problems a National Liberal Arts College Association in the Visual Arts can be proposed. Among the objectives of such an association are these:

1. To establish educational standards and objectives for undergraduate programs in the visual arts for various types of liberal arts colleges.

2. To develop coordinated research on various facets of common educational problems in the five divisions of the visual arts.

3. To explore the potentials of various experimental models for new dimensions of education in the visual arts in the liberal arts college.

4. To encourage the development of Consortia for educational research in the visual arts by geographically and otherwise related liberal arts colleges.

5. To participate in a national study of the needs for visual arts education in the public schools, the liberal arts colleges, the art schools, and the state universities with reference to the different levels of the common, related, and unique educational contributions of each type of institution.

An inter-college association for the visual arts is needed because there is no national organization of visual arts departments in liberal arts colleges. The College Art Association and the Associated Colleges of the Midwest represent only a few of our colleges and have developed no inter-association relations.

With respect to the development of inter-college cooperation we are divided and isolated from top to bottom. Two teachers in the same area have difficulty seeing eye to eye on their students' needs. Staff in Studio, Art Education, and Art History view each other's program with suspicion. The related arts departments of creative writing, dance, music, theatre, and visual arts are administratively and emotionally far apart. Further, various departments in the liberal arts college compete for majors as a necessary bread and butter reality. Finally, our colleges are self-protective and insecure on questions of inter-college cooperation.

However, recent efforts have developed to form a liberal arts college section of the Midwest College Art Association and, the existent consortia in the midwest liberal arts colleges are beginning to affect attitudes toward inter-college cooperation.

The five objectives of the proposed National Liberal Arts College Association in the Visual Arts:

1. Educational standards and objectives for undergraduate programs in the visual arts for various types of liberal arts colleges are obviously needed. In a large number of colleges a staff of two or three teachers was observed working long hours and sacrificing individual scholarly or studio research programs to, in effect, subsidize the full scale development of their department. They had the belief and expectation that by attracting majors, and by once having proved the worth of the arts that then, next year, or at least the following year, they would get more staff and more facilities, and so be free to work a normal load.

But next year frequently stays like last year and discouraged faculty become resigned to the status quo and quit pushing, or they move to another job. They are then replaced by new and freshly optimistic staff, willing to again subsidize the visual arts program in hopes for the future. The syndrome of bigger hence better is in full operation. The effort to grow larger and to offer a full complement of the divisions of the visual arts obscures the need for research studies in new direction of development for the small scale function of the visual arts in the small scale college.

We have not realistically faced the problem of the needs of a full scale all-purpose visual arts department for a minimum of seven staff members. Equally we have not realistically faced the problem of whether or not the college is willing or able to provide this level of staff resource.

2. The development of coordinated research on various facets of our common problems in the five divisions of the visual arts is needed to utilize the range of faculty resources in our colleges, and to focus research projects on our most critical problems.

However, discussions with visual arts faculty frequently reveal indifference and skepticism with regards to the value of educational research. Our teachers most often associate research with the ubiquitious artist's question which re-occurred time and again in the interviews: "How can you disguise your real objective of a free year to paint or sculpt in Italy with grant-getting language?" Also, our teachers have no exposure in their graduate education to concepts and techniques of educational research.

It is to be noted however, that the national leadership in educational research in the arts by the Arts and Humanities Division of the Department of Health Education and Welfare has a favorable effect on the attitudes of our teachers. Graduate school leaders in the arts begin to question the need for courses in research as a part of their arts curricula. And, a few research projects in aspects of visual arts education in the liberal arts colleges are in initial proposal stage or underway.

3. The projection of new and experimental models for visual arts curricula in the liberal arts college is complicated by the history of our visual arts departments; by institutional resistance to change; by the character of the graduate education of our faculties; by the dubiety of college administrators about the educational value of the arts; and by the administrative division of the five art areas (creative writing, dance, music, theatre, visual arts) in different and competing departments.

Four sample hypothetical models for the development of experimental models for visual arts departments in liberal arts colleges are these:

(a) In a Consortium plan, geographically or otherwise related, colleges can develop a range of inter-college and college-university related patterns of cooperation through the exchange of faculty, students, facilities, and research studies. Size of faculty, questions of majors, and the degree of emphasis given the all-college art appreciation and the exhibition-museum programs would vary depending on a variety of factors.

(b) A visual arts department with a staff of six to seven--one painter, one printmaker, one sculptor-ceramicist, one designer, one art educator, and two art historians and an exhibition-museum program can: Offer majors in Art Education, Art History, and Studio with the BA and the BFA degrees; absorb the Art Appreciation program into the professional Art History and Studio programs. This model is a miniature version of the state university art department. It typifies the all purpose visual art department which is the ideal of a majority of our departments.

Or, the above staff can offer the BA degree; minimize the number of majors to a few talented and academically superior students; and, concentrate on an all-college art appreciation program on a hitherto unrealized scale.

(c) A visual arts department with a staff of four to five, one painter, one printmaker, one sculptor-ceramicist, and one art historian and an exhibition-museum program can: Offer an orientation BA program for majors in Art History and Studio and require a fifth undergraduate year (or two summers) for students who elect to prepare for graduate work toward MA or MFA degree; recommend the MAT program for Art Education; and absorb the Art Appreciation program into the Studio and Art History areas.

Or the above staff can develop a program with creative writing, dance, music, and theatre to serve an all-college art appreciation program and service visual art majors in preparation for art-related professions as art critic, art librarian, arts manager, and various museum positions.

(d) A visual arts staff of any size can develop a radically new and unexpected orientation to professional training in the visual arts and to the all-college art appreciation program outside of the current educational restrictions imposed by administrative and departmental college systems. There has not been such an experiment in liberal arts college education since the Black Mountain College Program.

4. The development of consortia offers a potentially important solution to the problem of the spread of educational concerns in the five divisions of the visual arts, and the limitation of size of staff of a visual arts department in a liberal arts college. There are two consortia fully established in our midwest liberal arts colleges, and one consortia in experimental stage. These are the Great Lakes Colleges Association, the Associated Colleges of the Midwest, and the Consortium in Art History in Seven Central Ohio Liberal Arts Colleges, supported by the Samuel H. Kress Foundation, and directed at Denison University. Interest in consortia is stimulated by the priority given this form of educational development by both private foundations and government agencies. Over fifty per cent of the fifty-three colleges studied report an interest in consortia.

5. Two critical questions underline the importance of a national study of needs for visual arts education in relation to the common, related, and unique educational contributions of the Public Schools, The Liberal Arts Colleges, The Art Schools, and the State Universities.

(a) How can the total national student population be educated to use esthetic principles in the conduct of their lives, and in the formation of their living environments? How can these students be best prepared for leadership to develop a qualitative visual environment on a national scale?

(b) How and where in our national schema of visual arts education is the professional artist in various categories best trained?

Commentators on the cultural history of our country agree that the visual arts have played an insignificant role in the formation of the quality of our country's total visual environment. Materialistic goals have dominated over esthetic principles. There is the near destruction of our country land; there is the pollution of air, rivers, and lakes; and there is the frustrated living conditions of our cities and suburban areas, all of which result, in part, from imitative and shoddy environment design.

Yet visual arts education goes on as if this were not an imperative national concern, and as if the esthetic quality of the total environment was not in part the responsibility of the visual arts--as if somebody else has the responsibility to develop the visual capacity on the part of all students to distinguish between the shoddy, the good, and the excellent in works of art; to develop the intellectual capacity to understand the social implications of different levels of works of art in a culture; and to develop social and political leadership to raise the esthetic level of the national visual environment.

The question of the training of the professional artist in the visual arts is a key question. It is complicated by the economic status of the artist in our culture; by the young artist's intransigence with respect to the educational requirements of academic education, and by the rapid changes in visual art forms that have characterized the history of the arts in this century.

As a result of these and other factors the typical professional visual artist has become a high school, college, art school, or university teacher. This is the way he supports himself; this is his "real" profession. He is painter, sculptor, potter or printmaker on a part time basis. Yet, most of us in the field agree that professional production of art requires single minded, total energy, day-by-day pre-occupation with the art-making job. Equally most of us would agree that the profession of teacher is also a full time job, and for top excellence requires the same kind of total dedication.

Mr. W. McNeil Lowry discussed the implications of this dilemna in a speech delivered before the Association of Graduate Schools in New Orleans, October 24, 1961. He pointed out that there is an expanding audience for the arts as a result of university and college education, but these educational institutions have drifted along with society in the perpetuation of the amateur and of the imitator. The resultant university trained audience lacks discrimination. It does not differentiate between the amateur and the professional artist.

The university has been having it both ways. "It says on the one hand that its function is the liberal education of the individual, and the exposure to the creative arts is merely one avenue toward that end. It acts on the other hand as if it were training young people for vocations, and not merely the vocation of the professional artist per se."

This ambivalence causes frictions, dissatisfactions, misunderstandings, and frequently educational chaos. The visual art departments of our liberal arts colleges are not doing a top job in the development of a discriminative audience for the arts. And, they by-pass the question of the implications of the amateur status of the hybrid artist-teacher who is their main product.

Today, as current educational and cultural developments necessitate the expansion of visual arts departments--staff, facilities, buildings, and curricula--it is necessary that the role of the visual arts in the total educational program of the liberal arts college in relation to national resources in visual arts education be examined and delineated.

It is imperative that the next generation of leaders in our society solve the problem of man's mastery of his environment in esthetic as well as material terms. Education for this purpose is to a major degree the direct responsibility of visual arts education. Yet this problem with its implications for curricula development in the visual arts in the liberal arts college remains unexplored by educational research.

These conclusions point to the need for a National Liberal Arts College Association in the Visual Arts. To initiate action toward this end a conference on the visual arts in the liberal arts college is proposed for the summer of 1967. An initial planning meeting for an agenda for this conference will be held at Denison University, Granville, Ohio, February 17 and 18, 1967. This planning meeting is supported by a Carnegie Foundation grant to the Great Lakes College Association Humanities Program, directed by Dr. Conrad Hilberry, Antioch College. Comments and suggestions are invited.

SUMMARY

During the past thirty to forty years visual arts departments have been established in most of the liberal arts colleges of the Midwest. There are five divisions in the visual arts offered by these departments in various combinations: Art Appreciation, Art Education, Art History, Studio, and the Exhibition-Museum program. The majors offered are Art Education, Art History, and Studio. Staffed by one to four faculty, these visual arts departments have mainly developed studio centered and studio dominated visual arts curricula. The areas of the Studio are: ceramic, design, painting, printmaking, and sculpture.

Characteristically these visual arts departments assert creative and non-discursive concerns that conflict directly with the discursive academic concerns of the college of which they are a part. These conflicts, basic though they have become, are for the most part unexamined and unresolved. Involved in this matter is the question of where and how the professional artist can best be trained in relation to his dual role of both teacher and artist in our society. Likewise involved is the question of how the imperative need for art appreciation education on a national basis can be met by the visual arts departments in a liberal arts college.

This study focused on the question: What is the developmental role of the visual arts in relation to the liberal arts college, and in relation to national needs for visual arts education?

The basic assumption was that educational research has important values for answers to this question.

The study uncovered two kinds of problems that warrant immediate and continuing educational research. First, there are special problems in each of the five divisions of the visual arts: Art Appreciation, Art Education, Art History, Studio, and the Exhibition-Museum program. Second, there is the overall problem of the optimum role for visual arts curricula in relation to the goals of liberal arts college education, and in relation to national needs for visual arts education.

The method of the study involved a questionaire sent to the chairmen of visual arts departments in ninety-eight liberal arts colleges in the midwest. From ninety-eight colleges fifty-three returns were received. These were supplemented by personal interviews at twenty-three of the colleges, and a study of the catalogs of all of the colleges. Forty-five of the questionaire returns were, in part, analyzed for two variables: The size of the college and the size of the staff. These included interest in research; consortia; developmental curricular plans; educational concerns in the five divisions of the visual arts; and agenda items considered important for an inter-college conference on visual arts curricula in the liberal arts college.

Some important aspects of the findings are these:

There were, in the study, 23 colleges of from 500 to 851 students, 32 colleges of from 851 to 2000 students, and 6 colleges of over 2000 students. Of the 53 colleges 47 had two to four faculty in the visual arts and 6 colleges averaged over five staff members. Of the approximate 140 visual arts teachers in the 53 colleges, all but 24 were studio trained. The respondents to the questionaire were about ninety per cent studio faculty.

Fifteen per cent of the colleges studied offer no major. Seventy-five per cent offer the studio major, sometimes alone but more frequently with art education or art history.

The categories of types of students in the visual arts departments were of interest. Almost seventy-five per cent were directed toward related arts fields, art education, professions outside of the art field, and amateur status as producing artists. Some eight per cent were highly talented in art but on or near academic probation. Some seven per cent were good or excellent in art history.

The great majority of the visual arts departments anticipate changes in curricula and courses, mainly because of increased students and facilities. They tend to plan for an all-purpose visual arts department with a full complement of majors, a staff of four to seven members, strong Exhibition-Museum program, and an emphasis on studio training. The minority plan to remain small, with various emphases in studio, art education, and art appreciation.

The attitude toward research on the part of the great majority of our teachers was one of scepticism. It was not generally conceded that educational research is a primary resource for the formulation and resolution of the educational problems of the visual arts departments in liberal arts colleges.

Conclusion:

Two major areas warrant further educational research in the visual arts: first, the special problems in each of the five divisions of the visual arts; and, second, the overall problems of the developmental role of the visual arts in relation to the liberal arts college and in terms of national needs for visual arts education.

The special problems of the five divisions of the visual arts involve a lack of definition of research needs. Art Appreciation receives minimum attention. Art Education is unprofessionally handled. Art History is undeveloped or taught by non-art historians. The historically dominate role of the Studio is accepted but unexamined. The Exhibition-Museum program mainly operates on and is subsidized by faculty enthusiasm.

Two important questions underly the importance of a national study of needs for visual arts education in relation to the Public Schools, the Liberal Arts Colleges, the Art Schools, and the State Universities:

(a) How can all students be given the optimum education in art appreciation?

(b) How and where can the professional artist best be trained?

It is recommended that a National Liberal Arts College Association in the Visual Arts be established for the following purposes:

(a) To establish educational objectives and standards for undergraduate programs in the visual arts for various types of liberal arts college.

(b) To develop coordinated research on various facets of the common educational problems in the five divisions of the visual arts.

(c) To explore the potentials of various experimental models for new dimensions of education in the arts in the liberal arts college.

(d) To encourage the development of Consortia for educational research in the arts by geographically and otherwise related liberal arts colleges.

(e) To participate in a national study of the needs for visual arts education in the Public Schools, the Liberal Arts Colleges, the Art Schools, and the State Universities with reference to different levels of the common, related, and unique educational contributions appropriate to each type of institution.

To initiate action toward these objectives a National Conference on the Visual Arts in the Liberal Arts College is proposed for the summer 1967. An initial planning meeting for an agenda for this conference will be held at Denison University, Granville, Ohio, February 17 and 18, 1967. This planning meeting is supported by a Carnegie Foundation grant to the Great Lakes College Association Humanities program directed by Dr. Conrad Hilberry, Antioch College. Comments and suggestions are invited.